FEMINIST CONSCIOUSNESS IN INDIAN WOMEN WRITERS WITH SPECIAL REFERENCE TO KIRAN DESAI AND SUDHA MURTHY

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Preface

The present synopsis entitled as *"Feminist consciousness in the novels of Kiran Desai and Sudha Murthy"* is an honest effort to study the thread of feminism in the major works of the above mentioned novelists and that how strongly the female protagonists in their novels reflect the real life of women in society.

The first chapter, Brief introduction to emergence of Indian English novel & prominent feminist women writers, deals with the evolution of Indian English literature and the origin of feminist women writer in India. It speaks in short about how women writer brought a new era & variety in the field of Indian English writing.

The second chapter, *"Feminist consciousness and modern literary feminist theory"*, presents the meaning of feminism, related theory and ideologies. It studies the key components of what feminism deals with, in connection to rights, power & status of women in society.

The third chapter, The study of Kiran Desai popular novel *"The Inheritance of loss",* deals with a detailed study of the novel where the story revolves around two main protagonist: Biju&Sai. Biju is an illegal Indian immigrant living in United States and Sai is a girl living in Mountainous Kalimpong with her maternal grandfather Jembhai. The cook and dog named Mutt. The novel deals with the theme related to colonialism & effects of post colonialism, loss of identity and the way it travels through generation as a sense of loss.

The fourth chapter, *"The study of Sudha Murthy's Dollar Bahu&Mahashweta",* analyses both the novels in detail. Dollar Bahu speaks loud & convincingly about why a majority of us have deep rooted desire to fly off to other countries & feel an indentity crisis these.

Through the novel MahashwetaSudha Murthy portrays the suffering & struggle of leucoderma patient – Anupama – the protagonist of the novel.

The fourth chapter also studies the life, career & success of kiran Desai &SudhaMuthy.

The fifth chapter, "Narrative technique employed by kiran Desai &SudhaMuthy", studies their style of narration, the theme used in their novels to bring forward the beautiful yet strong feminist characters of their novels.

The last chapter is the culmination of all the preceding chapters.

CHAPTER – 1

Brief Introduction to Emergence of Indian English Novel & Prominent Feminist Women Writers

History of English language and literature in India starts with the advent of East India Company in India. It was in late seventies that a new breed of Convent, boarding school educated and elite class of novelists and writers started to come on block. The likes of Salman Rushdie, Vikram Seth, Amitabh Ghosh and Dominique Lepierre set the literature world on fire. Rushdie' s Midnight Children won Booker in 1981 and send the message loud and clear that Indians are here to stay. Arundhati Roy and Kiran Desai repeated the feat when they won Man Booker in the year 1997 and 2006 respectively. In the mean time, a new crop of authors such as PankajMisra, ChetanBhagat, JhumpaLahiri, William Dalrymple, HariKunzuru have arrived on the international scene and their writings are being appreciated round the globe.

To begin at the very beginning, the contributions of BankimchandraChatterjee and Toru Dutt cannot escape our attention.

Bankim's contribution was the first English novel by an Indian, Rajmohan'sWife(1864). A novel where the female protagonist's (Maatangini) romanticism is snatched away and she is punished for her personal revolt against the mundane life and its meaningless shackles. An extremely modern novel of it's times – the plot and it's message remains socially relevant even today.

Toru Dutt (1856 – 1877), virtually unknown during her short life of 21 years, made her mark posthumously in the world of literature by sheer purity of the spirit in her writings. Her most famous novel, Le Journal de Mademoiselle d'Arvers, was published from Paris in 1879.

Indian Women writing in English

Indian Women writing in English is being recognised as major contemporary current in English language- Literature. The likes of Salman Rushdie, Amitav Gosh and Anita Desai have won worldwide acclaim for the quality of their writing and their imaginative use of English. These include the role of English as global lingua franca: the position of English in India. The Indian writers in English are writing, not in their native language but in a second language, and the resultant transcultural character of their texts.

Traditionally, the work of Indian Women Writers has been undervalued due to patriarchal assumptions about the superior worth of male experience. The factors contributing to this prejudice is the fact that most of these women writers have observed no domestic space. The Indian women's perceptions of their aspirations and expectations are within the framework of Indian social and moral commitments. Indian Women Writers in English are victims of a second prejudice vis-a-vis their regional counterpart's.

As, ChamanNahal writes about feminism in India: "Both the awareness of woman's position in society as one of disadvantage or in generality compared with that of man and also a desire to remove those is advantages." The majority of novels written by Indian women writers depict the psychological sufferings of the frustrated homemakers.

Prominent Feminist Women writers in India

The last three decade has seen the emergence of prominent Feminist in Indian Literature to begin with ShashiDeshpande. Today, the works of KamlaMarkandaya, NayantaraSahgal, Anita Desai, GeethaHariharan, ShashiDeshpande, Kiran Desai and ManjuKapur and many more have left an indelible imprint on the readers of Indian fiction in English.

Arundhati grew up in Kerala; she trained herself as an architect at the Delhi school of Architecture but abandoned it in between. She believes that, "A feminist is a woman who negotiates herself into a position where she has choices.''7 The International

community knows Arundhati Roy as an artist with her unique ability with her magic words.

Kiran Desai, a prolific writer, born in 1971 is an Indian author who is citizen of India and a permanent resident of the USA. Her novel 'The Inheritance of loss' won the 2006 Booker prize and the National Book Critics Circle fiction award. Her first novel 'Hullabaloo' published in 1998, won 'Betty Trask Award', a prize given by the society of Authors for the new novels by citizens of the Common Wealth of nations under the age of 35.

The list of these women writers is long, their contribution to the field of literature is unbound. Most feminist women writers unveil the truth that surrounds women of all ages.

CHAPTER – 2

Feminist Consciousness and Modern Literary FeministTheory

Feminism is a range of political movements, ideologies, and social movements that share a common goal: to define, establish, and achieve political, economic, personal, and social rights for women. This includes seeking to establish equal opportunities for women in education and employment too.

Feminist movements have campaigned and continue to campaign for women's rights, including the right to vote, to hold public office, to work, to earn fair wages or equal pay, to own property, to receive education, to enter contracts, to have equal rights withinmarriage, and to have maternity leave. Feminists have also worked to promote bodily autonomy and integrity, and to protect women and girls from rape, sexual harassment, and domestic violence.

Feminist theory, which emerged from feminist movements, aims to understand the nature of gender inequality by examining women's social roles and lived experience; it has developed theories in a variety of disciplines in order to respond to issues concerning gender.

First-wave feminism was a period of activity during the 19th century and early twentieth century. In the UK and US, it focused on the promotion of equal contract, marriage, parenting, and property rights for women. By the end of the 19th century, activism focused primarily on gaining political power, particularly the right of women's suffrage.

Second-wave feminists see women's cultural and political inequalities as inextricably linked and encourage women to understand aspects of their personal lives as deeply politicized and as reflecting sexist power structures. The feminist activist and author Carol Hanisch coined the slogan "The Personal is Political", which became synonymous with the second wave.

Third-wave feminism distinguished itself from the second wave around issues ofsexuality, challenging female heterosexuality and celebrating sexuality as a means of female empowerment.

Feminist theory is the extension of feminism into theoretical or philosophical fields. It encompasses work in a variety of disciplines, including anthropology, sociology, economics,women's studies, literary criticism, art history, psychoanalysis and philosophy. Feminist theory aims to understand gender inequality and focuses on gender politics, power relations, and sexuality. While providing a critique of these social and political relations, much of feminist theory also focuses on the promotion of women's rights and interests. Themes explored in feminist theory include discrimination, stereotyping, objectification (especially sexual objectification), oppression, and patriarchy. In the field of literary criticism, Elaine Showalter describes the development of feminist theory as having three phases. The first she calls "feminist critique", in which the feminist reader examines the ideologies behind literary phenomena. The second Showalter calls "gynocriticism", in which the "woman is producer of textual meaning". The last phase she calls "gender theory", in which the "ideological inscription and the literary effects of the sex/gender system are explored".

In feminist theory the concept of patriarchy often includes all the social mechanisms that reproduce and exert male dominance over women. Feminist theory typically characterizes patriarchy as a social construction, which can be overcome by revealing and critically analyzing its manifestations.

Indian writing in English is now gaining ground rapidly. In the realm of fiction, it has heralded a new era and has earned many laurels both at home and abroad. Indian women writers have started questioning the prominent old patriarchal domination. They are no longer puppets in the hands of man. They have shown their worth in the field of literature both qualitatively and quantitatively and are showing it even today without any hurdle. Today, the works of KamlaMarkandaya, NayantaraSahgal, Anita Desai,

GeethaHariharan, ShashiDeshpande, Kiran Desai and ManjuKapur and many more have left an indelible imprint on the readers of Indian fiction in English. A major development in modern Indian fiction is the growth of a feminist or women centred approach, that seeks to project and interpret experience, from the point of a feminine consciousness and sensibility.

As Patricia Meyer Specks remarks, *"There seems to be something that we call a women's point of view on outlook sufficiently distinct to be recognizable through the countries."*

A major preoccupation in recent Indian women's writing has been a delineation of inner life and subtle interpersonal relationships. In a culture where individualism and protest have often remained alien ideas and marital bliss and the woman's role at home is a central expression of cultural displacement. Women's presentation is more assertive, more liberated in their view and more articulate in their expression than the woman of the past .

CHAPTER – 3

Feminist Consciousness in the Novels of Sudha Murthy: Dollar Bahu And Mahashweta

Sudha Murthy (born on 19 August 1950) is an Indian social worker and writer in Kannada and English.She was born in Shiggaon in Karnataka, India, the daughter of surgeon Dr. R. H. Kulkarni and his wife VimalaKulkarni. She and her siblings were raised by her parents and maternal grandparents. These childhood experiences form the historical basis for her first notable work entitled How I Taught my Grandmother to Read & Other Stories.[7]

DOLLAR BAHU:

In Dollar Bahuthe author has tried to answer quite convincingly why a majority of us have a deep rooted desire to fly off to other countries. Some of the reasons are that people who work hard are suitably rewarded there. Single women, widowed or divorced are not treated with contempt. No power cuts, water shortages or corruption and the list is quite long. In India on the other hand, we are marred with corruption, unemployment, poverty and scarcity of resources to name a few. So,we leave our families and friends back home and try to look for the same kind of warmth in the new friendships there. We want our kids to study abroad, gel with the Americans but still imbibe our culture and traditions, leading them into an identity crisis of sorts.

Dollar Bahu by Murthy explores the hustle and tussle of staying in India or abroad very nicely. At times, in life there is no villain, but circumstances choose to be our enemies. The story is about a Indian family where Shamanna, the head of the family is a Sanskrit teacher earning modest salary and a sensible and contented man. Gouramma, his wife, worked hard to keep the domestic expenses within the budget, but she was extremely ambitious and always dreamed of gold jewelry, cars, a big house,

servants.....But Shamanna's priorities were different from his wife's. He wanted his children, Chandra Shekhar, Girish and Surabhi, to have a good education.

The eldest son, Chandra Shekhar moved to the USA on work and became enamored of the comforts and charms of the American way of life very soon and decided to stay back in US until he got the green card. The second son, Girish worked as clerk in a bank and was happy and contented with his lot.

Vinutha marries Girish and starts living with his family in Bangalore. She adjusts to her new family well, looking after her husband, father-in-law and mother-in-law, not taking to heart her mother-in-law's and sister-in-law's constant picking.

The problem starts when Girish's elder brother Chandru, who is in the US, decides to get married. Being an NRI he is flooded with marriage proposals and finally marries Jamuna, who is from a rich family.Vinutha has to listen to the constant comparisons made between her and Chandru's wife, the 'Dollar Bahu', whose husband earns the valuable dollars that has brought the family its recent affluence. Vinutha slowly loses her peace of mind and health.

Then Gouramma decides to visit her US-based son and daugther-in-law for her daugther-in-laws's maternity care. Once there, she sees how liberating life can be and saw the world from a different perspective, but she also begins to understand that mere dollars cannot buy the love and respect that she gets as her due back in India. She also realised that sweet talks can be deceiving and realized her stupidity of falling prey to Jamua's evil mind and wealth and regretted her own rude attitude towards Vinutha.

Gouramma decided to return to India and now America was no longer a fantasy land for her and for the first time in a year she felt at home when the flight landed in Bangalore. When she reached home she realized that Vinutha and Girish had shifted to Dharwad the reason being as Gouramma's arrival to India drew nearer Vinutha was sinking into depression since Vinutha was worried that after a year-long stay in America,

she can never be a good daughter-in-law in Gouramma's eyes, her best efforts notwithstanding. Gouramma realized her mistake and was moved to tears.

The invincible Dollar had fallen.....

MAHASHWETA:

Mahashweta is an inspiring story of courage and resilience in a world marred by illusions and betrayals. This poignant tale offers hope and solace to the victims of the prejudices that govern society even today.

Sudha Murthy's Mahashweta revolves around Anupama, the daughter of a village school master, Shamanna. She has a step mother Sabakka and two stepsisters, Nanda and Vasudha. She is very beautiful, intelligent and talented. Her parents want her to get married but she wants to complete her studies.

Dr. Anand, an assistant surgeon with Dr. Desai, falls in love with Anupama when he sees her acting in a stage play, Mahashweta. He lives with his mother Radhakka and spoilt sister, Girija. Though he belongs to a very rich family, he convinces his mother, who reluctantly agrees, and gets married to Anupama. He then leaves for higher studies abroad leaving Anupama behind with his mother and sister.

Anupama develops leucoderma and is sent back to her father's house, where she is not welcome. She decides to go to Mumbai to her friend, Sumitra's house and gets a job. When she meets with an accident in Bombay, Dr. Vasant treats her. He falls in love with her and proposes marriage.

Anand comes back to India, realises his mistakes, apologises to her and requests her to come back to him. She rejects both of them says that she would rather live alone.

Readers may feel sorry for Anupama but as the story progresses it is very happy to notice her as a very positive and encouraging protagonist. An eye-opener for those who believe that leucoderma is a stigma.

Murthy began her professional career as a computer scientist and engineer. She is the chairperson of the Infosys Foundation and a member of public health care initiatives of the Gates Foundation.She has founded several orphanages, participated in rural development efforts, supported the movement to provide all Karnataka government schools with computer and library facilities, and established the 'The Murty Classical Library of India' at Harvard University. Murthy initiated a bold move to introduce computer and library facilities in all schools in Karnataka & taught computer science.

She got best teacher award in 1995 from Rotary Club at Banglore. Murthy is best known for her social work and her plethora of stories. Dollar Sose (English: Dollar Daughter-in-Law), a novel originally authored by her in Kannada and later translated into English as Dollar Bahu, was adapted as a televised dramatic series byZee TV in 2001. Murthy has also acted in Marathi film Pitruroon and Kannada film Prarthana.

Murthy completed a B.E. in Electrical Engineering from the B.V.B. College of Engineering & Technology, standing first in her class and receiving a gold medal from the Chief Minister of Karnataka. Murthy completed M.E. in Computer Science from the Indian Institute of Science, standing first in her class and receiving a gold medal from the Indian Institute of Engineers.[8] Murthy became the first female engineer hired at India's largest auto manufacturer TATA Engineering and Locomotive Company (TELCO). Murthy joined the company as a Development Engineer in Pune and then worked in Mumbai & Jamshedpur as well. Murthy had written a postcard to the company's Chairman complaining of the "men only" gender bias at TELCO. As a result, she was granted a special interview and hired immediately. She later joined Walchand Group of Industries at Pune as Senior Systems Analyst.

In 1996, she started Infosys Foundation & till date has been the Trustee of Infosys Foundation and a Visiting Professor at the PG Center of Bangalore University. She also taught at Christ College. She has written and published many books, of which two are travelogues, two technical books, six novels and three educative books.

Literary Work:

English

- How I Taught My Grandmother to Read
- Something Happened on the Way to Heaven
- The Old Man and His God: Discovering the Spirit of India
- The Day I Stopped Drinking Milk
- Wise & Otherwise
- Gently Falls the Bakula
- The Accolades Galore
- The Bird with Golden Wings: Stories of Wit and Magic
- Dollar Bahu
- Grandma's Bag of Stories (children's fiction)
- The Magic Drum And Other Favourite Stories (children's stories)
- House of Cards
- The Mother I Never Knew'(two novellas)
- Mahashweta
- "The Magic of the Lost Temple"

Important awards won by Sudha Murthy:

• Gold Medal from the Indian Institute of Engineers, India for having secured the I Rank in M.Tech. of all the branches of Engineering

• Silver Medal from the then Chief Minister of Karnataka Sri DevarajUrs, for securing the highest marks in B.E. of all the Universities of Engineering in Karnataka

• Youth Service Department Prize from Government of Karnataka, for having been the outstanding engineering student of Karnataka

• 1995: Best Teacher Award in 1995 from the Rotary Club of Bangalore

• National Award from Public Relation Society of India for outstanding Social Service to the Society

• 2000: 'Karnataka Rajyotsava' State Award for the year 2000, for achievement in the field of literature and social work

• 2000: 'Ojaswini' award for excellent social worker for the year 2000

• 'MilleniumMahilaShiromani' award

• 2002: Voted as Woman of the Year by RadioCity [Bangalore FM station] on International Women's Day

CHAPTER – 4

Feminist Consciousness in the Novels of Kiran Desai: The Inheritance Of Loss

The Inheritance of Loss is the second popular novel of the author Kiran Desai which was published in 2006. It won a number of accolades, including the Man Booker Prize for that year, the National Book Critics Circle Fiction Award in 2007, and the 2006 Vodafone Crossword Book Award.

It was written over a period of seven years after her first book, the critically acclaimed *'Hullabaloo in the Guava Orchard'*. Among its main themes are migration, life torn between the two worlds, and between the past and present.

The story revolves around the two main characters: Biju and Sai. Biju is an illegal Indian immigrant living in the United States, son of a cook who works for Sai's grandfather. Sai is a girl living in mountainous Kalimpong with her maternal grandfather Jemubhai, the cook and a dog named Mutt. Desai switches the narration between both points of view. The action of the novel takes place in 1986.

The novel follows the journey of Biju, an illegal immigrant in the US who is trying to make a new life; and Sai, an Anglicised Indian girl living with her grandfather in India. The novel shows the internal conflicts in India between groups, whilst showing a conflict between past and present. There is the rejection and yet awe of the English way of life, the opportunities for money in the US, and the squalor of living in India. Many leading Indians were considered to be becoming too English and having forgotten the traditional ways of Indian life, shown through the character of the grandfather, the retired Judge.

The major theme running throughout is one closely related to colonialism and the effects of post-colonialism: the loss of identity and the way it travels through generations as a sense of loss. Individuals within the text show snobbery at those who embody the Indian way of life and vice versa, with characters displaying an anger at the English Indians who have lost their traditions.

The Gorkhaland movement is used as a historic backdrop of the novel.

The retired judge Jemubhai Patel is a man disgusted at Indian ways and customs, so much so, that he eats chapatis with a knife and fork, hates all Indians including his father whom he breaks ties with and wife who he abandons at his father's place after torturing her, and is never accepted by the British in spite of his education and adopted mannerisms.

KiranDesai :Life and Achievement

Kiran Desai is the daughter of Anita Desai, herself short-listed for the Booker Prize on three occasions. She was born in Chandigarhon 3 September 1971, and spent the early years of her life in Pune and Mumbai. She studied in the Cathedral and John Connon School. She left India at 14, and she and her mother then lived in England for a year, and then moved to the United States, where she studied creative writing at Bennington College, Hollins University, and Columbia University.

Literary Work:

Her first novel, Hullabaloo in the Guava Orchard, was published in 1998 and received accolades from such notable figures as Salman Rushdie.It won the Betty Trask Award, a prize given by the Society of Authors for the best new novels by citizens of the Commonwealth of Nations under the age of 35.

Her second book, The Inheritance of Loss, (2006) was widely praised by critics throughout Asia, Europe and the United States. It won the 2006 Man Booker Prize, as well as the 2006 National Book Critics Circle Fiction Award.

In August 2008, Desai was a guest on Private Passions, the biographical music discussion programme hosted by Michael Berkeleyon BBC Radio 3. In May 2007 she was the featured author at the inaugural Asia House Festival of Cold Literature.

She was awarded a 2013 Berlin Prize Fellowship at the American Academy in Berlin.

As might be expected from the rich input of her cultural background, Kiran Desai, daughter of the author Anita Desai, is a born story-teller.She is a bold writer, writing profoundly on strong societal subjects.

CHAPTER -5

Narrative Technique Employed by Kiran Desai and Sudha Murthy

Sudha Murthy

Sudha Murthy's novels capitulate to the reflection of Indian consciousness that presented through legendary episodes, characters, their experiences and the related situations etc as a collection of procedure. Her acquaintance of feminine arena in India and its culture is splendidly dominated in *Mahasweta* facilitating to put across an abnormal standpoint of Indian Diaspora making a frank verbal paintings. The novel furnishes mixed and sundry ideas prevailed in orthodox Indian society and conscientious firmness of a modern Indian female. Through the main character Anupama in Mahasweta,Sudha Murthy may give some exposition to the fate and trauma of leukoderma patients at societal level

Feminist writer Sudha Murthy always try to restore the tarnished image of the woman and glorify it though the treatment may be rebellion or entire dedication. One evident trait with Sudha Murthy as a woman writer in Indian writings in English is the revolutionary spirit with which she strives to write. Her writings are an explosion of suppressed desires and pent up feelings that have long been suppressed.

SudhaMurthy makes it a point that her female characters should essentially belong to rural or semi-rural areas. Sudha Murthy is a prolific fiction author in Kannada and English. She has published several books, that espouse her views on feminism, charity, hospitality and self-realization through fictional narratives. Murthy has also concentrated on the marital relationship. Her female characters are delicate, hardworking, dedicated and docile. These trails are repeat in Anupama's character in MAHASWETA where she is keen on completing her Ph.D. on scholarship: *"Sumi ..... that is the very reason I'm worried..... I have survived in scholarships. If I don't secure a good rank, I won't be*

able to do my Ph.D. and I'd have to find job". They normally go for complete surrendering but the very essence of self-respect in them always remain with them, ultimately, forcing them to become rebellions though in a very subdued way. Murthy believes in sailing the boat of her writing, rather smoothly.

In her novels, Sudha Murthy, through her unadorned and unfussy approach towards writing, makes her female characters feel at home within no time. She delves profoundly into the characters she comes across and leaves it to the readers to decide between the good and bad in them. Besides inspecting life from various facets, one can't help but appreciate her honest attempt to extend and pay a tribute to those traditions and methods with which the country has grown particularly with reference to relationships where women have a major role to play.

Sudha Murthy's writing is enriched beautifully with simple yet impressive idiomatic phrases. For eg. The heroine Anupama of MAHASHWETA considers herself a misfit for the rich & handsome boy Anand due to her poor economic background saying:

"Reaching out for a star in the sky would only lead to disappointment."

"Anu, when I stand next to you, I could ward off the evil eye from you."

Her novels are like boarding a train, showcasing the myriad shades of human nature by being full of people whom we like and dislike, approve and disapprove. As a passenger, we still journey through various climates and give our best shot to last long.Sudha Murthy's forte is simple language and beautiful narration. Her characters are realistic. As she says – *"Though you reach the sky, make sure your feet is always grounded!"*Sudha Murthy's first novel: *"Gently Falls the Bakula"* is the story of a marriage that loses its way as ambition and self-interest take their toll. Written nearly three decades ago, it remains startlingly relevant in its scrutiny of modern values and work ethics. *"Gently Falls: TheBakula"* is a realistic-fictional read from Sudha Murthy. It was originally written in another language and translated into English.The style of writing was simple and neat, a perfect portrayal of Indian speech. But the characters are so meek that sometimes they annoy the reader but maybe, it is a sign of the author's excellence that the readers feel so strongly about them.

Kiran Desai

As might be expected from the rich input of her cultural background, Kiran Desai, daughter of the author Anita Desai, is a born story-teller.

Commercialism,is a recurrent theme in Desai's work, which is evident in *"Hullabaloo in the Guava Orchard"*where :Sampath's fast-thinking, entrepreneurial father Mr Chawla, who at first despaired at his son's insanity, now sees his chance to make the family's fortune. He sets up his picturesque family in a compound around the guava tree that is soon lined with colourful advertisements for tailors, fizzy drinks, talcum powder and insect repellent.

Like many important works of literature, Kiran Desai's work can be read on several levels – as an inventive, fast-moving, delicious tale full of rich descriptions and marvellous comic cartoon-like personalities, but also as a deeper study of the pathos of familial misunderstanding, the ridiculousness of hero-worship, the unpredictability of commercialism and the ineptness of officialdom.

Many of the above themes are explored further in Desai's next novel, *"The Inheritance of Loss (2006)"*. Like its predecessor, this book abounds in rich, sensual descriptions. These can be sublimely beautiful, such as in the images of the flourishing of nature at the local convent in spring: *'Huge, spread-open Easter lilies were sticky with spilling antlers; insects chased each other madly through the sky, zip zip; and amorous butterflies, cucumber green, tumbled past the jeep windows into the deep marine valleys.'* They can also be horrific, such as in descriptions of the protest march: *'Onejawan was knifed to death, the arms of another were chopped off, a third was stabbed etc'.*

The Inheritance of Loss is much more ambitious than Hullabaloo in its spatial breadth and emotional depth. It takes on huge subjects such as morality and justice,

globalisation, racial, social and economic inequality, fundamentalism and alienation. It takes its reader on a see-saw of negative emotions.

"Never again would he know love for a human being that wasn't adulterated by another, contradictory emotion."

"Could fulfilment ever be felt as deeply as loss."

There is pathos - which often goes hand in hand with revulsion – for example in the description of the judge's adoration of his dog Mutt, the disappearance of which rocks his whole existence, set against his cruelty to his young wife. There is frequent outrage – at the deprivation and poverty in which many of the characters live, including the cook's son in America; and there is humiliation, for example in the treatment of Sai by her lover-turned-rebel, or Lola, who tries to stand up to the Nepalese bullies.

Against these strong emotions however, Desai expertly injects doses of comedy and buffoon-like figures. One of these is Biju's winsome friend Saeed, an African (Biju 'hated all black people but liked Saeed'),

An original and modern aspect of Desai's style is the almost poet-like use she makes of different print forms on the page: she uses italics for foreign words as if to emphasise their exoticness and untraslatability and capitals for emphasis when someone is angry, expressing surprise or disbelief.

CHAPTER–6

Conclusion

The present study is an endeavor to explore the feminist consciousness in the novels of Kiran Desai &Sudha Murthy. The researcher has made an effort to study the female protagonists portrayed in the novels of the above mentioned women novelist. This concluding chapter deals with a brief picture of the previous chapters.

The first chapter, is a quick glance at the evolution of Indian English novel, emergence of Indian women writers & their popularity.

The second chapter is an explanation to the term feminist consciousness & modern literary feminist theory and the three main waves of feminism.

The third chapter stands for the full length study of the major novel of Kiran Desai "The inheritance of loss". The chapter also gives us a glimpse of Kiran Desai's life & Career.

Kiran Desai is explored as a commanding writer. She interacts with a convincing voice. She takes strong , realistic, historical backgrounds to present the effects of the same on society.

The fourth chapter offers the study of Sudha Murthy's novels :Mahashweta& Dollar Bahu. The chapter gives detail of the two novels and bring us face to face to the beauty with which sudhamurthy writes. Her novels capitulate to the reflection of Indian consciousness through legendary episodes, characters, their experience & related situations.

Sudhamurthy writes with passion showcasing the myriad shades of human nature by being full of people whom we like and dislike, approve & disapprove. The chapter also broaches the life and achievements of Sudha Murthy.

In the fifth chapter, the narrative technique used by Kiran Desai &Sudha Murthy is analysed. On one hand where Sudha Murthy depicts her female character in the simplest manner, she also brings charity, hospitality and self realization through fictional narratives.

However, Kiran Desai's style incorporates a blend of comedy and huge subjects such a morality and justice, globalization, commercialism, social & economic inequality, fundamentalism & alienation. This chapter also throw light on her life and achievements.

In a nut shell, it has been seen in the research attempt that both the writers: Sudha Murthy &Kiran Desai areprolific writers in their own domain, the writers are strong feminist writers dealing with subject that range from simple to complex.

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